Masters in Art

A Series of Illustrated Monographs

Issued Monthly

PERUGINO

PART 26 —— VOLUME 3

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A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 26 FEBRUARY, 1902 VOLUME 3

Perugino

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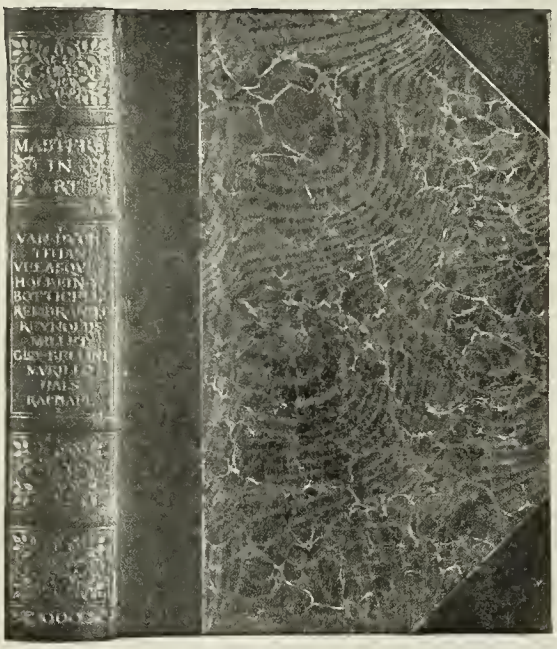

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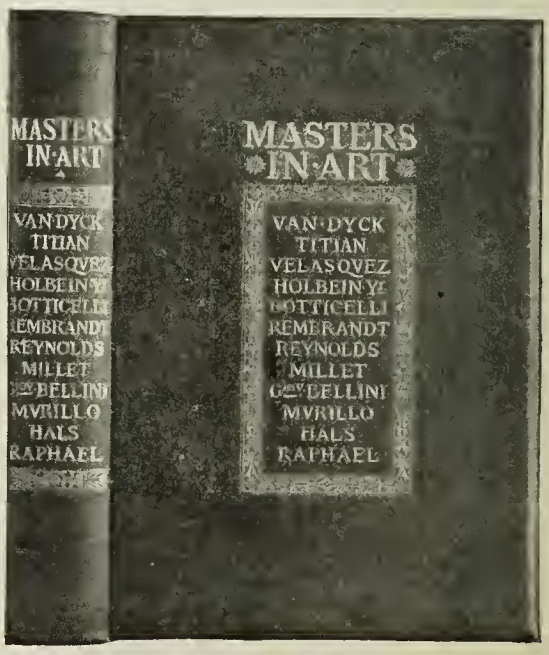

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"Masters in Art" for 1902

"MASTERS IN ART" for 1902 will follow the same plan and will contain all the features included in the previous issues; and the Publishers believe that the Third Volume will surpass its predecessors in interest and attractiveness.

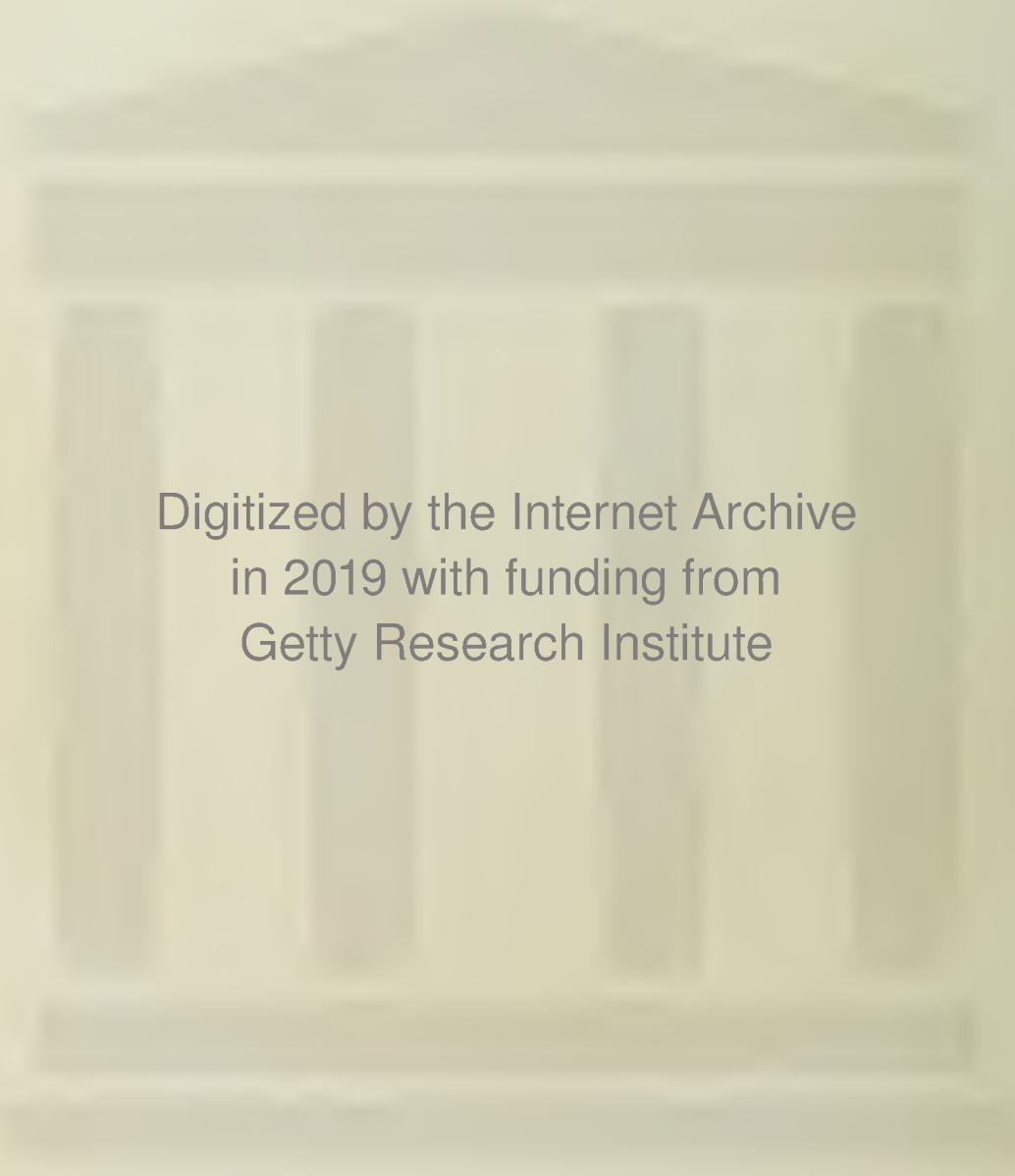
¶ Early in the year two consecutive numbers will be devoted to the works of the greatest masters among Greek Sculptors of the best period, **Phidias** and **Praxiteles.** The paintings of **Tintoretto,** the intrepid draughtsman and majestic colorist of the Venetian school; of **Luini,** who in the fascination of his work stands so close to Leonardo da Vinci; and of **Perugino,** "whose figures belong to the Renaissance, their souls to the Middle Ages," ensure issues of the greatest beauty. **Giotto,** who "first gave life to art by making his works truly reflect nature," will be a most interesting figure to the student of art history. **Hogarth,** moralist and satirist, will stand as the most original exponent of the English school. **Paul Potter,** whose pictures deserve to be more widely known, will represent animal painting; and **Turner,** to prove whom the world's greatest landscapist Mr. Ruskin wrote "Modern Painters," will represent landscape. In this Volume a number will, for the first time, be devoted to drawings, and the exquisite sketches of **Hans Holbein** have been chosen for this purpose. The remaining painters to be treated during the year will be announced later.

¶ The chosen opinions of the best critics, in conjunction with a life, will, as before, give a complete estimate of the genius of each master considered; and no pains will be spared to make every reproduction in the magazine of the highest artistic excellence.

MASTERS IN ART

Perugino

UMBRIAN SCHOOL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MASTERS IN ART PLATE I

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PERUGINO
MADONNA, SAINTS AND ANGELS
LOUVRE, PARIS

PHOTOGRAPH BY ALINARI

PERUGINO
PORTRAIT OF FRANCESCO DELLE OPERE
UFFIZI GALLERY, FLORENCE

MASTERS IN ART PLATE III

PHOTOGRAPH BY HANFSTAENGL

PERUGINO

TRIPTYCH FROM THE PAVIA ALTAR-PIECE

NATIONAL GALLERY LONDON

MASTERS IN ART PLATE IV

PHOTOGRAPH BY ALINARI

PERUGINO

CHRIST DELIVERING THE KEYS TO ST. PETER

FRESCO, SISTINE CHAPEL, VATICAN, ROME

MASTERS IN ART PLATE V

PHOTOGRAPH BY ALINARI

PERUGINO
THE MADONNA WITH FOUR SAINTS
VATICAN GALLERY, ROME

MASTERS IN ART PLATE VI

PHOTOGRAPH BY ALINARI

PERUGINO
THE ASSUMPTION
ACADEMY, FLORENCE

MASTERS IN ART PLATE VII

PHOTOGRAPH BY HANFSTAENGL

PERUGINO
THE VISION OF ST. BERNARD
MUNICH GALLERY

MASTERS IN ART PLATE VIII

PHOTOGRAPH BY ALINARI

PERUGINO

THE CRUCIFIXION

FRESCO, STA. MADDALENA DEI PAZZI, FLORENCE

MASTERS IN ART PLATE IX

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

PERUGINO
MARY MAGDALENE
PITTI PALACE, FLORENCE

MASTERS IN ART PLATE X

PHOTOGRAPH BY ALINARI

PERUGINO

FORTITUDE AND TEMPERANCE WITH WARRIORS

FRESCO, COLLEGIO DEL CAMBIO, PERUGIA

PORTRAIT OF PERUGINO BY HIMSELF COLLEGIO DEL CAMBIO, PERUGIA

At the request of his fellow citizens, Perugino painted his own portrait in fresco on one of the pilasters of the Sala del Cambio, or Audience Hall of the Exchange of Perugia, in which some of his most important work had been executed. This portrait, painted with striking force and realism, shows, without flattery, the rugged personality of the man whose face is marked with the strong determination of a resolute and practical nature. Perugino was at this time fifty-four years old.

Pietro Vannucci called Perugino

BORN 1446: DIED 1523
UMBRIAN SCHOOL

JULIA CARTWRIGHT 'CHRIST AND HIS MOTHER IN ITALIAN ART'

THE mystic poetry which was from the first the leading note of Umbrian art attained its highest perfection towards the close of the fifteenth century in the work of Pietro Vannucci, called Perugino. This great master, who set the seal of technical completeness upon the devotional art of an earlier age, was born in 1446, at Città della Pieve, a little town in the mountains near Perugia. One of a large and struggling family, Pietro was, at nine years old, sent to Perugia to learn painting, probably in the studio of Fiorenzo di Lorenzo, the master with whose style his early works show the closest affinity, and afterwards worked with Piero della Francesca and Luca Signorelli at Arezzo.[1] But, like both those Umbrian masters, Perugino later went to Florence to complete his training. According to Vasari, he worked with Leonardo da Vinci in Andrea Verocchio's shop, and Giovanni Santi, the father of Raphael, in his rhyming chronicle, thus alludes to the friendship that existed between the two young painters:—

> . . . "Two youths, equal in years, equal in affection,
> "Leonardo da Vinci and the Perugian,
> "Pietro della Pieve, — both divine painters."

Soon after 1470, Pietro, who was already known as "il Perugino," from the city of his adoption, returned to Perugia, where, in 1475, he painted one series of frescos in the Palazzo Pubblico, and three years later another in the neighboring town of Cerqueto. Both of these frescos have perished, and the only examples left of the master's early style are a few small tempera paintings, the best of which is the round 'Madonna, Saints and Angels' in the Louvre.

The popularity which Perugino enjoyed at this period of his career is shown by the vast number of commissions which he received. In 1482 he was given an order by the Signoria of Florence for the decoration of the

[1] Bonfigli and Alunno have also been named as his masters. — EDITOR.

Palazzo Pubblico, but never executed the work, and was summoned to Rome before the end of the year to assist in the decoration of the Sistine Chapel.

In 1486 Perugino left Rome, and the next twenty years of his life were spent in continual wanderings. The practical business qualities of the man, his energy and industry, were as remarkable as his artistic genius. He had workshops both in Perugia and Florence, where he employed a number of scholars and assistants to execute the orders which reached him from all parts of Italy; while he himself traveled backwards and forwards between the two cities, and found time to visit many other places and to undertake many other commissions. In 1489 he went to Orvieto, where he agreed to finish the work that Fra Angelico had left undone in one of the chapels of the cathedral. In 1491 he was back in Rome, decorating the palace of Cardinal della Rovere, who had imperiously desired the citizens of Orvieto to send him back his favorite artist. In 1494 he visited Venice, and entered into an agreement (which he never fulfilled) to paint the Council Hall of the Ducal Palace. In March, 1496, he was at Perugia; a few months later he paid a second visit to Venice, and in the following year spent several months at the little town of Fano, painting a large altar-piece.

The immense demand which had arisen for his pictures is proved by the long delays to which his clients submitted and the high prices which they paid. The Signoria of Perugia waited twelve years before they could obtain an altar-piece for their chapel. The Board of Works of the Cathedral of Orvieto negotiated with the painter during nine years, after which, in despair, they sent for Signorelli; and yet the sum of 1,500 ducats, which they had agreed to give Perugino, was largely in excess of that which they ultimately paid Signorelli, and the work which Perugino promised to undertake for 800 florins in the Ducal Palace at Venice was later executed by Titian for exactly half that price.

All Perugino's early works are in tempera; but in the 'Madonna and Saints,' which he executed in 1493, and which is now in the Uffizi in Florence, and in the 'Madonna' of the same year at Vienna, the painter first tried a mixture of oils; and the success that attended his experiment led him to adopt oil-painting in all his subsequent work.

An exquisite sense of color combined with the most poetic feeling for landscape marks the great series of altar-pieces which he painted in Florence during the last years of the fifteenth century. Chief among these are the 'Pietà,' now in the Pitti Palace in Florence, 'The Vision of St. Bernard,' in the Munich Gallery, the altar-piece that once belonged to the Certosa of Pavia, and of which the three principal panels are now in the National Gallery, London, 'The Assumption' in the Academy of Florence, and the beautiful fresco of 'The Crucifixion' painted for the chapter-house of Santa Maria Maddalena dei Pazzi in Florence. In 1498 Perugino returned to Perugia, where honorable tasks had long been awaiting him. He was employed by the Guild of Merchants to decorate the hall of their Exchange with a series of frescos. It was about this time, 1499 or 1500, that the young Raphael became Perugino's pupil.

Contemporary records throw a strange light on the personality of this

painter of ideal saints and heavenly-faced Madonnas. He was, it appears, noted for driving hard bargains, and had a keen eye to his own interests. He bought houses at Florence and Perugia, where he owned considerable property, and, in 1493, married a young and beautiful wife, Chiara Fancelli, who brought him a dowry of 500 florins, and whose fair form he loved to see adorned in rich clothes and jewels, and whom he often attired with his own hands. But he was always in debt, and was constantly mixed up in brawls and quarrels.

After his return to Florence, in 1503, he quarreled with Michelangelo, whom he publicly charged with having called him "a blockhead in art," "*goffo nell'arte.*" The magistrates before whom both painters appeared dismissed the charge, but the great Florentine's remark indicated a very real change in popular feeling, and one which Perugino may well have resented. The Umbrian master had outlived his popularity and was no longer the favorite painter of the day. Besides this, there can be no doubt that soon after 1500 a rapid deterioration became visible in his works. The constant repetition of the same types, and the ceaseless manufacture of sacred subjects to order, could not fail to produce a bad result. The freshness of his early inspiration passed away, his style became formal and mannered, his attitudes affected, and his faces insipid; although the large share which his assistants had in the production of the pictures that issued from his workshop under his name may partly account for this falling off.

Towards the end of 1505 Perugino finally left Florence, and early in 1507 was invited to Rome by Pope Julius II., who employed him to paint the ceiling of the Stanza dell' Incendio in the Vatican. But here again the older master had to give way to the younger, and although Raphael dutifully refused to efface his teacher's work, Perugino had the mortification of seeing his scholar preferred to himself. He returned to his native Umbria, and spent the remainder of his life working in the neighborhood of Perugia. He painted pictures at Spello, at Trevi, and at Assisi, and in 1521 was employed to finish a fresco at San Severo which Raphael had begun sixteen years before. In 1522 he painted 'The Transfiguration' in the gallery at Perugia, and in February, 1523, was employed upon a fresco at Fontignano, half-way between Perugia and Città della Pieve, when he died of the plague. He had reached the age of seventy-seven, and had three years outlived his great scholar, Raphael.

VASARI is our chief but not our sole authority for saying that Perugino had but little religion, and was indeed an open disbeliever in the immortality of the soul. A sixteenth-century painter, Gasparo Celio, quotes one Niccolò delle Pomerance, whose wife was a relative of Perugino's wife, as having made the following statement regarding the death-bed refusal of the aged master to accept the last sacraments: "When Pietro came to die it was urged upon him that he should confess himself; but Pietro answered: 'Nay, I am curious, rather, to know how one who died unconfessed, nor wished to do otherwise, will fare beyond.'" This refusal may account for the burial of his body in unconsecrated ground (it is said that he was buried under an oak

by the wayside), although it is not unlikely that, dying as he did at a time when the plague was daily sweeping away great numbers, the necessity of a hasty interment may have been the real reason.

KENYON COX THE NATION: 1900

VASARI represents Perugino as of a resolute, pushing and practical nature, a man who, through early poverty and struggle, had come to put a high value upon material success; and he represents this incentive as a good thing, and "an assistance in the cultivation of the faculties and for the attainment of excellence." Perugino, he says, was furiously industrious, "turning night into day, and laboring without intermission," and "placed all his hopes in the goods of fortune, and would have undertaken anything for money;" but he was also rigidly and even scrupulously honest and touchy on the point of commercial honor. Finally, he "possessed but very little religion, and could never be made to believe in the immortality of the soul; nay, most obstinately did he reject all good counsel, with words suited to the stubbornness of his marble-hard brain." There is nothing here about atheism or avarice in the strict sense of the words; only a material and practical nature and a hard-headed skepticism. The character answers very well to the features that look down at us from the wall of the Cambio, and it corresponds well enough, it seems to us, to the kind of man that should have painted the pictures we know. For if there is one thing plainer than another, it is that Perugino was a commercial painter, as truly as any modern that ever sold himself to a dealer. Most of his best work was done early in life, while he was striving for a reputation. When he had got it, and had found a pattern of religious picture that was in demand, he ceased to make any progress, supplied the demand by wholesale as rapidly as possible, and degenerated, while those around him were progressing rapidly.

The Art of Perugino

JOHN ADDINGTON SYMONDS 'RENAISSANCE IN ITALY'

PERUGINO knew exactly how to represent a certain mood of religious sentiment, blending meek acquiescence with a prayerful yearning of the impassioned soul. His Madonnas worshiping the infant Jesus in a tranquil Umbrian landscape, his angels ministrant, his pathetic martyrs with upturned holy faces, his sexless St. Sebastians and immaculate St. Michaels, display the perfection of an art able by color and by form to achieve within a narrow range what it desires. What this artist seems to have aimed at was to create for the soul amid the pomps and passions of this world a resting-place of contemplation tenanted by saintly and seraphic beings. No pain comes near the folk of his celestial city; no longing poisons their repose; they are not weary, and the wicked trouble them no more. Their cheerfulness is no less

perfect than their serenity; like the shades of Hellas, they have drunk Lethean waters from the river of content, and all remembrance of things sad or harsh has vanished from their minds. The quietude of holiness expressed in this ideal region was a legacy to Perugino from earlier Umbrian masters; but his technical supremacy in fresco-painting and in oils, his correct drawing within certain limits, and his refined sense of color enabled him to realize it more completely than his less accomplished predecessors. In his best work the Renaissance set the seal of absolute perfection upon pietistic art.

Early in the course of his career Perugino seems to have become contented with a formal repetition of successful motives, and to have checked the growth of his genius by adhering closely to a prescribed cycle of effects. The praises of his patrons and the prosperity of his trade proved to his keen commercial sense that the raised ecstatic eyes, the upturned oval faces, the pale olive skin, the head inclined upon the shoulder, the thin fluttering hair, the ribbons and the dainty dresses of his holy persons found great favor in Umbrian palaces and convents. Thenceforward he painted but little else; and when, in the Sala del Cambio, he was obliged to treat the representative heroes of Greek and Roman story he adopted the same manner. Leonidas, the lion-hearted Spartan, and Cato, the austere Roman who preferred liberty to life, bend their mild heads like flowers in Perugino's frescos, and gather up their drapery in studied folds with celestial delicacy. Already Perugino had opened a manufactory of pietistic pictures, and was employing many pupils on his works. He coined money by fixing artificially beautiful faces upon artificially elegant figures, placing a row of these puppets in a landscape with calm sky behind them, and calling the composition by the name of some familiar scene. His inspiration was dead, his invention exhausted; his chief object seemed to be to make his trade thrive. . . .

The place occupied by Perugino in the evolution of Italian painting is peculiar. In the middle of a positive and worldly age, declining fast to frigid skepticism and political corruption, he set the final touch of technical art upon the devotion transmitted from earlier and more enthusiastic centuries. The flower of Umbrian piety blossomed in the masterpieces of his youth, and faded into dryness in the affectations of his manhood. Nothing was left on the same line for his successors.

E. H. AND E. W. BLASHFIELD 'ITALIAN CITIES'

FEW Italian masters are more universally known than Pietro Vannucci, the Perugian, and yet among lovers of Italian art he is not always rated highly, even by the least critical of artistic appraisers. The stereotyped character of much of Pietro's work, and a kind of mawkish sentimentality not unoften found in it, lessen its value and qualify our admiration. The direct reason for this repetition and insipidity was Perugino's popularity during his lifetime. This popularity was prodigious, and Pietro, great artist as he was, was not great enough to resist the evil effect of the universal demand for his pictures. Perhaps in all Italy only Michelangelo's, Raphael's, and Titian's works were so sought after in their own day as were Perugino's in

his time. Michelangelo disdained to be commercial; Raphael was filled rather with the desire to create than with the wish to acquire fortune; Titian was often frankly interested, but so superlatively gifted that all that he did partook in some degree of his greatness. Theirs in fact was fame rather than popularity. Perugino deserved both; and he had the former in some measure, the latter in such a flood that it diluted his average; so that when every convent wished his work, and the supply of earnest pictures — pictures into which he had put his best capacity — could not equal the demand, he, as it were, watered his talent to increase the volume of his work, and put more sugar into it to take the place of hard study of expression.

This popularity was probably one reason, also, that Pietro's early pictures were among his best; his saints smiling sweetly, musing sweetly, grieving sweetly, were in the beginning serious and sincere for all their sweetness, often gravely sweet, sometimes sweetly ardent. They were the very things that the friars and nuns wanted. The people, too, of Perugia — who had seen often and again in their battle-filled streets beauty distorted by fury and grimace upon the faces of their fighting young Baglioni nobles; beauty lying dead and bloody, where in one day twenty-seven youths of that noble house lay stretched upon the cathedral square — these people, once within their oratories, wanted the mildest of faces on their triptychs; and Perugino, where it was so desired, could paint even a militant hero that should roar you as gently as a sucking dove. What wonder that first Umbria, then all Italy, and lastly transalpine states desired his pictures.

Vasari says that Perugino's enormous reduplication of studio work, his feverish love of incessant labor, was caused by his memory of early poverty, his fear of future need. It is much more likely that he simply made hay while the sun shone. Many another artist is likely to have been quite as timid and forecasting as he, but Perugino had the greater success. He could sell a great many more pictures than his fellows; he proposed to furnish them, and he therefore established a picture-factory in the Via Deliziosa in Perugia.

The man who is an artist straight through his being can never become wholly mercenary. The wonder and the pity is that Perugino gave way so much to commerciality; but he is of all painters the most anomalous, far more so than Andrea del Sarto, whose moral excellence has been so disputed; for if in much of Andrea's work there seems to be something lacking, something that keeps it from reaching the highest point the artist was capable of attaining, we cannot quite put our finger upon that something, whereas Perugino's shortcoming is as plain to see as a church by daylight, — he deliberately repeated worn-out motives, and allowed inferior work to go upon the market.

This anomalousness is puzzling enough, but we are disposed to-day to give him, in the light of certain modern documents, the benefit of a somewhat wider charity than Vasari accorded; for Vasari represents him not only as avaricious, but as atheistic, "his porphyry-hard brain" impervious to all religious influence. Many modern writers have, as often elsewhere, accepted Vasari's verdict without question; but whatever the general critic may imply

by "irreligious," Perugino must as a painter have been at once reverent and sincere during a long period of his life, for his work proves this unmistakably. He was certainly an interesting psychological problem,—a leader in pietistic art, and yet taxed with being infidel; a man capable of the most dignified and monumental compositions, and yet willing to repeat himself and to coin money by the use of worn-out material. . . .

The more we consider conditions, the less difficult it grows to free Perugino from the charges of irreligion and avarice. From the readiness to sacrifice to the mercantile spirit, the easy willingness to furnish poor wares to customers who in turn were willing to accept them, we cannot free him. But we have said that the true artist can never be wholly commercial, and Perugino was, in some respects, as true an artist as ever lived; therefore he had to find a mode of expression for the best that was in him. He found it now and again in such pictures as the beautiful Pavia altar-piece; but it is probable that he felt that he best atoned for a mercenary spirit and most satisfied his artistic consciousness when he was engaged upon those great works for corporations and cities and popes, his monumental frescos.

Until within the last twenty-five years the histories of Italian art have, as it were, wreaked themselves upon easel-pictures, and yet the true glory of the Italians has been in nearly every case their mural paintings. No artist has suffered more misapprehension by this separation of easel-painting from monumental work than has Perugino. He was one of the first to successfully handle the new medium of oil. The depth and transparency, as well as the novelty of the latter, combined with the painter's own personal and temperamental contribution to make his work popular, and the facility attainable in oil resulted in an enormous multiplication of his pictures. This reduplication has hurt our estimate of Perugino in two ways: first, because among so many works relatively few are of the first order; secondly, because their great number has caused their author to be regarded almost wholly as a painter of small panels or canvases, whereas only a few of his easel-pictures deserve comparison with his works in fresco, and even when we examine the most beautiful of his panels, such as those of the 'Triptych from the Pavia Altar-piece,' we must admit that their qualities are repeated upon a grander scale on the walls of the Sistine Chapel and of the Maddalena dei Pazzi chapter-house.

Nevertheless, both as painter of frescos and of panels, his technical capacity was of a hiigh order. His art was first and last the child of the Umbrian landscape, the landscape with the low horizon line as seen from some hill town, with its tremendous sweep of sky. It is the sense of serene, far-reaching space framing his figures that charms us most of all in his work. As a colorist Perugino was a typical Umbrian; his color was warm, transparent, golden. Leonardo's was more delicate, and of the latter's magical chiaroscuro Perugino had no knowledge, indeed he never even gave a thought to it; but Leonardo's very seeking after that same light and shadow turned his color to blackness, while Perugino's remained transparent and admirably fitted to his purpose of expression. In this last quality of expression he was

past master, but although it made him for a while the most popular painter in Italy, and reached great heights of fervor and pathos, it descended also to affectation and even to mawkishness. As a draughtsman he was elegant but rarely forceful, and sometimes feeble; his compositions when at their best were full of dignity, but more often they were conventional and thin, being lacking in a feeling for the disposition of mass, while, on the other hand, they were always restrained and never overcrowded. . . .

In his earlier years the mastery of the oil medium, which he achieved sooner than other men, and the intrinsic charm of his work, made Perugino one of the most popular masters not merely in Italy but in Europe. Later, after he had formed his style, there came upon all the schools of Italy a complete change of manner; the gentle and amiable spirit of Raphael still found something to admire in the work of such painters as Perugino and Francia, but Michelangelo and the men of the new school fiercely contemned it. It is quite possible that Perugino, finding his pictures despised by the famous artists and eagerly sought for by laymen, gave up striving and became the commercial painter that we know him to have been in later years, and that, without more of avarice or of irreligion than were to be found in his fellows. The fact remains that the earlier works of Perugino are his best, and that the multiplication of his pictures has hurt his reputation because the tendency is to judge him by his average: that is to say, when the art-lover thinks of Perugino a number of inferior works crowd into his mind; but if he will go through a mental process of elimination, and recall the 'Delivery of the Keys' in the Sistine Chapel, 'The Crucifixion' in Santa Maddalena dei Pazzi, the series in the Cambio at Perugia as the representation of the artist as fresco-painter, then will consider what Pietro could do as portraitist when he chose to take the time for such work; lastly, if he will review the best panel pictures, the 'Triptych from the Pavia Altar-piece,' 'The Vision of St. Bernard,' an enthroned 'Madonna' at Bologna, and not a few others, the student will assuredly give to this master one of the highest places in the secondary group, and will admit that the man who in quattrocento composition could in his 'Delivery of the Keys' say the last word before the new order of things came in with Raphael's frescos in the Stanze of the Vatican, and who could in his 'Crucifixion' of Santa Maria Maddalena dei Pazzi exhibit a new feeling for landscape, was worthy to become the master of Raphael.

VERNON LEE 'BELCARO'

PERUGINO'S is the painting of solitude; of the isolated soul, alone, unaffected by any other, unlinked in any work, or feeling, or suffering, with any other soul, nay, even with any physical thing. The men and women of Perugino are the most completely alone that any artist ever painted—alone, though in fours, or fives, or in crowds. Their relations to each other are purely architectural: it is a matter of mere symmetry, even as it is with the moldings or carvings of the frame which surrounds them. Superficially, taken merely as so many columns, or half-arches of the pinnacled whole of

the composition, they are, in his larger works, more rigorously related to each other than are the figures of any other painter of severely architectural groups. The scarf floating in strange snakelike convolutions from the shoulder of the one angel flying, cutting across the pale blue air as a skater cuts across the ice, floats and curls in distinct reference to the ribbons which twist, like lilac or yellow scrolls, about the head and neck of the other angel; the lute, with down-turned bulb, of the one seraph, his shimmering purple or ultramarine robe clinging in tight creases round his feet in the breeze of heaven, is rigorously balanced by the viol, upturned against the stooping head, of his fellow seraph; the white-bearded anchorite stretches forth his right foot in harmony with the outstretched left foot of the scarlet-robed cardinal; the dainty archangelic warrior drolly designated as Scipio, or Cincinnatus on the walls of the Sala del Cambio, at Perugia, turns his delicate, quaintly crested head, and raises his vague-looking eyes to match the upturned plumed head of the other celestial knight. All the figures are distinctly connected with each other; but they are connected as are the pillarets, various, but different, which balance each other in length and thickness and character on the symmetrically sloping front of some Lombard cathedral; the connection is purely architectural; and the solitude of each figure as a human being, as a body and a mind, is only the more complete. There is no grouping in these cunningly balanced altar-pieces; there is no common employment or movement, no action or reaction. Angels and warriors and saints and sibyls stand separate, the one never touching the other, each alone against the pale greenish background. The very bodies seem reduced to the least possible. It is the embodiment, with only as little body as is absolutely required, of a soul; and that soul simplified, rarified into only one condition of being,—beatitude of contemplation. And as the bodies are separate, isolated from all physical objects, so is the soul: it touches no other human soul, touches no earthly interest; it is alone, motionless; space and time and change have ceased for it; contemplating, absorbing for all eternity that which the eye cannot see, nor the hand touch, nor the will influence,—the mysterious, the ineffable.

Are they really saints and angels, and prophets and sibyls? Surely not—for all such act or suffer; for each of these there is a local habitation, and a definite duty. These strange creatures of Perugino's are not supernatural beings in the same sense as are those robed in the iridescent, impalpable glory of Fra Angelico; or those others, clothed in more than human muscle and sinew, of the vault of the Sistine Chapel. What are they? Not visions become concrete, but the act of vision personified. They are not the objects of religious feeling; they are its most abstract, intense reality. Yes, they are reality. They are no far-fetched fancies of the artist. They are the souls and soul-saturated, soul-molded bodies which he saw around him. For in that Umbria of the dying fifteenth century—where the old cities, their old freedom and industry and commerce well-nigh dwindled to nothing, had shrunk, each on its mountain-side, into mere huge barracks of mercenary troopers or strongholds of military bandit nobles, continually besieged and sacked and

heaped with massacre by rival families and rival factions—in that terrible barbarous Umbria of the days of Cæsar Borgia, the soul developed to strange, unearthly perfection. The city of Perugia, which was governed by the most ferocious and treacherous little mercenary captains; whose dark, precipitous streets were full of broil and bloodshed, and whose palaces full of evil, forbidden lust and family conspiracy, was one of the most pious in all Italy. Wondrous, miraculous preachers, inspired and wild, were forever preaching in the midst of the iniquity; holy monks and nuns were forever seeing visions; churches and hospitals were being erected throughout town and country; novices crowded the ever-increasing convents. Sensitive souls were sickened by the surrounding wickedness, and terrified lest it should triumph over them. Resist it, bravely expose themselves to it, prevent or mitigate the evil of others, they dared not: a moral plague was thick in the air, and those who would escape infection must needs fly, take refuge in strange spiritual solitude, in isolated heights where the moral air was rarified and icy. Active good there could now no longer be: the pure soul became inactive, passive, powerless over the evil around, contemplating forever a distant, ineffable excellence. This solitary and inactive devotion, raised far above this world, is the feeling out of which are molded those scarce embodied souls of Perugino's. . . .

There is the destructive wrath of righteousness in the prophets of Michelangelo, the gentleness of candor and charity in the Florentine virgins of Raphael; there is the serenity and solemnity of moral wisdom in Bellini, and the sweetness and cordiality of domestic love in Titian; there is even half-animal motherly love in Correggio; there is, in almost all the schools of Italian painting, some character of human goodness; but in Perugino there is none of these things. Nothing but the one all-absorbing, abstract, devotional feeling,—intense, passive contemplation of the unattainable good; souls purged of every human desire or will, isolated from all human affection and action, raised above the limits of time and space;—souls which have long ceased to be human beings and can never become angels, hovering, half pained, half joyful, in a limbo of endless spiritual desire.

BERNHARD BERENSON 'CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE'

PERUGINO produces his religious effect by means of his space-composition. Of his figures we require no more than that they shall not disturb this feeling; and if we take them as we should, chiefly as architectonic members in the effect of space, they seldom or never disturb us. Their stereotyped attitudes and expressions we should judge, not as if they were persons in a drama, but as so many columns or arches, of which we surely would not demand dramatic variety. He had a feeling for beauty in women, charm in young men, and dignity in the old, seldom surpassed before or since. Then there is a well-ordered seemliness, a sanctuary aloofness, in all his people which makes them things apart, untouched and pure. Great reserve also does much for him. Violent action he doubtless avoided because he felt himself unequal to the task—indeed, so little did he ever master movement

that his figures when walking dance on tiptoe, and on their feet they never stand; but he as carefully kept away from unseemly expression of emotion. How refreshingly quiet are his Crucifixions and Entombments! The still air is soundless, and the people wail no more; a sigh inaudible, a look of yearning, and that is all.

Space effect, however, plays so important a part in Perugino's compositions that it becomes difficult to say just how much of their quality is due to other factors. I doubt whether we should rank him among the great artists for his other qualities alone. They are not sufficient to make up for a deficiency in feeling either for form or movement. But so potent was his charm as a *space-composer* that we never take his figures seriously as figures—or, if we do, we are wrong; for to quarrel with them is no wiser than to make ado about silly words set to solemn music. These figures got worse and worse as he grew older, and, finally, when art already was awhirl with the revelation of Michelangelo, Perugino, altogether retiring from the struggle to count among artists, ceased visiting Florence, and lost what sense he ever had possessed for the figure and the nude. But his feeling for space he could not lose; nay, it gained in strength when, no longer wasting vitality on the effort of painting the figure as for itself it should be painted,—an effort repugnant to his nature,—he gave loose rein to his native impulse. He spent the last years of his life wreathing the Umbrian hills with his golden art, leaving on the walls of many a wayside shrine skies and horizons ineffable.

And now let us look at a few of his compositions. One of his earliest works is the fresco, in the Sistine Chapel, of 'Christ Delivering the Keys to St. Peter,' a work in which he has given more attention to structure than you shall find him doing again. Yet you will not find even these persons life-enhancing by means of their tactile values or their movement. And still among the paintings of the Sistine Chapel Perugino's is certainly not the least agreeable. Nay, is there one more delightful? It is the golden, joyous color, the fine rhythm of the groups, and, above all, the buoyant spaciousness of this fresco that win and hold us. Our attention first falls on the figures in the foreground, which, measured against the pavement, cunningly tesselated for the purpose, at once suggest a scale more commensurate with the vastness of nature than with the puniness of man. Nor do these grand figures crowd the square. Far from it. Spacious, roomy, pleasantly empty, it stretches beyond them, inward and upward, over groups of men, surely of the same breed, but made small by the distance, until, just this side of the horizon's edge, your eye rests on a temple with soaring cupola and airy porticos, the whole so proportioned to the figures in the foreground, so harmonized with the perspective of the pavement, that you get the feeling of being under a celestial dome, not shut in, but open and free in the vastness of the space.

It is this exaltation of the human being over the landscape that not only justifies but renders great paintings otherwise so feeble as the frescos in the Cambio of Perugia—the one, for instance, where you see two lovely women,

unrecognizable, save for their symbols, as 'Fortitude' and 'Temperance,' and on the ground below them dreamy, lackadaisical, pretty knights and captains, still less recognizable as renowned exemplifiers of these virtues, yet grand and columnar in their relation to the vastness of the landscape. Far better, despite its somewhat gaunt blues, is the 'Triptych of Pavia' of the National Gallery, mellow in its gold, with the adoring Virgin supereminent over nature, and the singing angels turning the sky they float in to the apse of some aërial cathedral. Without the transmuting power of the spacious pavilion opening out on the Umbrian vale, what would be the value of the Munich panel representing 'The Vision of St. Bernard'? What but the uplifting skies and soothing distances draws your steps at Florence to 'The Crucifixion' in Santa Maria Maddalena dei Pazzi?

KENYON COX THE NATION: 1900

PERUGINO'S figures had half-a-dozen attitudes which occur over and over again, and only one face, subject to the accidents of age and sex. Not only are his pictures nearly all on one plan, but certain figures occur again and again, line for line, and detail for detail. St. Michael appears repeatedly with slight variations of costume but no essential change of attitude. Certain angels turn up again and again with no more variation than in the pose of the hands. It is even one of the best proofs of the authenticity of the much-discussed 'Resurrection' of the Vatican that whoever painted the picture had access to Perugino's cartoons and used them for these angels. There are four other angels, playing on musical instruments, in 'The Ascension' at Borgo San Sepolcro that occur again, exactly copied, in 'The Assumption' of the Florence Academy, only their relative positions have been changed and one of them is reversed, the cartoon having evidently been turned wrong side out and pounced through from the back. St. Sebastian has always the same pose, only reversed on one occasion; the Christ of the Academy 'Crucifixion' is not only from the same model as that of the Santa Maria Maddalena dei Pazzi 'Crucifixion,' but has identically the same folds of drapery, and so has the Christ of 'The Crucifixion' in Sant' Agostino's, Siena; and there are almost countless other instances of a similar economy.

These repetitions were notorious in the artist's own day, and he was reproached for them, his answer being, in substance, "These are the same figures you once admired; why are they not good now?" But even when the figures are not literal copies of each other, they are so mannered as to show that Perugino can have made little fresh study from nature after his earliest days.

But there was one spark of the true artist in Perugino, one great quality which he possessed, one thing which he painted with heart. This thing was landscape, of which he is one of the great masters; and this quality is a truly wonderful sense for and power of expressing space. Picture after picture of his is saved and rendered impressive by its background; in picture after picture you escape past the feeble and perfunctory figures into the large and tranquil landscape beyond, and breathe deep with pleasure and exaltation of feeling.

The Works of Perugino

DESCRIPTIONS OF THE PLATES

'MADONNA, SAINTS AND ANGELS' PLATE I

ONE of the best examples of Perugino's early style is this circular painting, in tempera, now in the Louvre. It represents the Madonna and Child enthroned between St. Rosa on the left and St. Catherine on the right. Behind are two angels in adoration. The Madonna's blue robe is fastened with a brooch of elaborate workmanship, and the attendant saints are dressed in gold-bordered and jeweled robes very beautiful in design. "Here we already see Perugino's peculiar types," writes Julia Cartwright, "the broad brow, dovelike eyes, fluttering locks and drooping forms, together with that air of purity and candor, touched with sadness, which is the characteristic feature of his heads." The graceful and slender figures are clearly defined in outline, the hands with their tapering fingers well modeled, though somewhat affected in action; the draperies are crisp in fold, and the color scheme of the picture carefully arranged, delicately graded crimsons being balanced by blue, lavender and sage green.

'PORTRAIT OF FRANCESCO DELLE OPERE' PLATE II

THIS portrait, long supposed to be that of Perugino himself, is now believed to represent Francesco delle Opere, a Florentine gentleman who died in Venice in 1496. In Perugino's painting he wears a black cloak over a red doublet, and on his blond and bushy hair is a small black cap. In one hand is a scroll inscribed with the words "TIMETE DEUM" (Fear God). A typical Umbrian landscape forms the background. For many years this work was attributed to Francia, but, after undergoing a thorough cleaning, an inscription on the back of the canvas was brought to light, which read: "*1494 D'Luglio Pietro Perugino Pinse Franco del Ope.*" A comparison of this writing with that of Perugino proved it to be by the same hand, and when the portrait, in its cleaned and restored condition, was shown to professed judges it was unanimously pronounced to be the work of Perugino. It is painted in oil, and was probably executed during the artist's first visit to Venice. It is now in the Uffizi Gallery, Florence.

Perugino's many commissions for church pictures may have been the reason for his devoting so little time to portraiture, but in the few examples of his work of this kind that have come down to us he has proved himself a truly great master in that branch of art. Mr. Berenson considers this portrait "one of the most ably interpreted, most firmly characterized, most convincing faces in the whole range of Renaissance art."

'TRIPTYCH FROM THE PAVIA ALTAR-PIECE' PLATE III

ONE of the greatest of Perugino's works was painted, probably in 1499, for the Certosa, or Carthusian Monastery of Pavia. This altar-piece originally consisted of six compartments, of which only the central upper panel, on which is painted God the Father, is still at Pavia, the others being to-day replaced at the Certosa by copies. The original upper side panels, on which Perugino had depicted the Annunciation, have disappeared, and the three lower and principal panels, frequently called the 'Triptych of Pavia,' were purchased from the Certosa by one of the Melzi family, and in 1856 were bought for the National Gallery, London.

"As a work of art," writes Grant Allen, "these three panels are as admirable in technique as anything Perugino ever painted; while in spirit, though perhaps not quite so full of feeling as his earliest handicraft, they are certainly far removed from the mechanical and almost monotonously insipid affectation of his latest manner."

In the central panel the Virgin adores the infant Christ, while three singing angels stand in the clouds above. In the compartment on the left is the archangel Michael. On the right is the archangel Raphael (for whom, it is said, Perugino's wife served as model), leading the young Tobias by the hand.

"As it hangs in the gallery," writes Cosmo Monkhouse, "surrounded by the works of his predecessors, his contemporaries and pupils (including Raphael himself), this beautiful triptych proclaims the complete individuality of its painter, and his distinction as a colorist, a landscape-painter, and a master of religious sentiment. A charm of sacred peace broods on the whole composition, descends from its pure blue sky, spreads over the lovely background of hill, tree, lake and river, and inspires angels, archangels, Virgin, and even Tobit with a calm rapture, as though they were all listening to some strain of celestial music. The unusual fullness and richness of its color suggests that of Venice rather than of Florence or Umbria, and it is at least worth notice in connection with this unwonted scale of chromatic harmony that the painter had visited Venice and there completed his mastery over painting in oil,—a method which he carried, as seen in this picture, to a greater perfection than any contemporary of his school."

'CHRIST DELIVERING THE KEYS TO ST. PETER' PLATE IV

ABOUT 1482 Perugino was summoned to Rome by Pope Sixtus IV. to join in the decoration of the Sistine Chapel,—a work in which many of the most eminent artists of Italy were at that time engaged. The three frescos painted by Perugino on the altar-wall of the chapel were afterwards destroyed to make way for Michelangelo's 'Last Judgment,' and it is now generally conceded that the only remaining work in this chapel by the Umbrian master is that representing 'Christ Delivering the Keys to St. Peter.'

In the 'Delivery of the Keys' Perugino reveals himself in the fullness of his powers. "The incident depicted is simple," write Crowe and Cavalca-

selle, "yet demands, from the deep meaning attached to it as related to the history of the Roman Church, a certain grandeur and solemnity of treatment. Christ gives the keys to Peter the fisherman; the apostles attend, displaying in movement and glance their conviction of the weight and greatness of their mission, and the idea of the Church in its victorious might is symbolized by the temple in the centre and the triumphal arches at its sides."

The recent editors of Vasari consider that, in spite of its being slightly academic, and notwithstanding the fact that the small figures in the background make spots which attract the eye away from the main action, this work of Perugino's is as a composition unequaled by any fifteenth-century fresco in the Sistine Chapel, and that its balance and restraint can be paralleled by very few works even of the golden period of the first years of the sixteenth century.

'THE MADONNA WITH FOUR SAINTS' PLATE V

PERUGINO painted this altar-piece in 1496 for the Chapel of the Magistracy at Perugia. It was taken by the French to Paris in 1797, but at the peace of 1815 was returned to Italy—not, however, to Perugia, but to Rome, where it now hangs in the Gallery of the Vatican.

The Madonna, holding the Child upon her knee, is seated on a canopied throne. On either side stand the patron saints of Perugia; on the left, St. Herculanus and St. Constantius, early bishops of the city; on the right, St. Lawrence, archdeacon to Sixtus II., and behind him St. Louis of Toulouse. "All the figures," writes Professor Massi, "stand out upon a most lovely horizon, which is thrown into greater relief by its well-conceived contrast with the dark and shadowy tone of the simple architecture." The picture is very rich in color, bright daylight suffuses the canvas, and the whole work is full of Perugino's special charm.

'THE ASSUMPTION' PLATE VI

THIS altar-piece, painted in 1500 for the monks of Vallombrosa, is now in the Academy of Florence. In the upper part of the picture is God the Father surrounded by cherubs and angels. The Virgin, clad in a red robe and blue mantle with a white scarf, her figure encircled by a *mandorla* studded with cherubs' heads, is seated upon clouds, while on either side are angels and cherub faces. On the ground stand the archangel Michael, in blue cuirass and red cap, St. Benedict, in the habit of his order, St. John Gualberto, founder of the Order of Vallombrosa, in a green mantle bordered with red, and Cardinal St. Bernard degli Uberti, abbot of Vallombrosa, dressed in red, and holding a closed book.

This work presents many of Perugino's well-known figures and arrangements—indeed, what has been called the "monotony of Perugino" is here apparent, but in speaking of this altar-piece Dr. Williamson says, "Although the general scheme of the picture is the one which Perugino made somewhat hackneyed, yet there are certain special features that must not be overlooked.

The Virgin is seated in the skies within a glowing radiance of pure white light, and this of itself is an unusual feature. Never did Perugino paint the Madonna so finely. There is a celestial beauty upon her face, and her hands and robe are depicted with the utmost skill and care. The angels are somewhat loosely drawn, insipid in countenance, and lacking in proportion, especially in their attenuated legs and in the large size of their hands; but the artist's main attention has been given to three points,—the figure of the Virgin, the four figures on the ground, and the landscape in the rear.

"The four figures of saints are superb; they are well balanced and stand firmly on their feet; their draperies are in easy folds, and painted with unusual care, especially in their delicate gradations of color; the utmost dexterity and feeling are in the painting of the hands, and there is a tender, reverent beauty in the faces."

'THE VISION OF ST. BERNARD' PLATE VII

PERUGINO'S picture of 'The Vision of St. Bernard,' now in the Munich Gallery, belongs to that period of the master's life when his best work was produced; or, as a recent critic has expressed it, "before he realized his own charms, specified and docketed them, stereotyped the smile of his saints, and set his scholars working, so to speak, on the reproduction of the labels he himself had painted."

According to the legend, St. Bernard, noted for his devotion to the Virgin, "whose divine perfections he never wearied of setting forth," was surprised one day, while engaged in writing his homilies,—so weary and ill that he could with difficulty hold the pen,—by a visit from the blessed Virgin, who graciously appeared to him, and comforted and restored him by her divine presence.

In Perugino's painting the saint, clad in the white habit of his order, is seated at his desk, his hands raised with a reverential gesture as he regards the Virgin, who has appeared before him. Her dress is of a deep crimson color, her mantle blue, and around her head is a reddish-brown kerchief. Two angels are in attendance, one robed in deep amber, the other in green and gray. Behind St. Bernard are St. Philip and St. John the Evangelist. The figures are grouped under Perugino's favorite vaulted arcade, and in the distance, seen through a window, is a charming bit of Umbrian landscape.

"Though a little darkened and impaired by cleaning," writes Claude Phillips, "this is one of the most beautiful of all Perugino's works—*the* most beautiful, perhaps, in the extraordinary serenity, the satisfying harmony of the composition, and in the mystic charm with which a purely symbolical subject is pictorially expressed."

'THE CRUCIFIXION' PLATE VIII

THIS fresco, which is not only considered by many to be Perugino's masterpiece, but is one of the greatest works of the Renaissance, covers one whole side of the wall in the secularized chapter-house of the Convent of Santa Maria Maddalena dei Pazzi, Florence. Perugino was given the com-

mission for the work in 1493 by a Florentine citizen, and upon its completion three years later received the sum of fifty-five florins in payment.

In this work we find that religious symbolism, as distinguished from direct dramatic presentation, which was the very essence of Perugino's art. The Crucifixion is not depicted as an actual event, taking place before our eyes, but as a sacred mystery for the contemplation of the devout.

In the central compartment of the fresco Christ hangs upon the cross, a violet cloth about his loins. The Magdalene, in a blue robe and red mantle lined with green, kneels at his feet. On the right are St. John, clad in a violet tunic and red cloak, and St. Benedict, the patriarch of the Monks of the West, in the brown habit of his order. On the left is the Virgin, in black with a purple mantle, and beside her kneels St. Bernard, in white.

The composition is marked by perfect simplicity and symmetry, and the impressive effect of the six figures is enhanced by the calm beauty of the far-stretching Umbrian landscape with its wide expanse of evening skies. What Ruskin has said in speaking of Perugino's distinctive work may be remembered here: "Every color is lovely, and every space is light. The world, the universe, is divine; all sadness is a part of harmony, and all gloom a part of peace."

'MARY MAGDALENE' PLATE IX

THIS picture, the portrait of a lovely woman rather than the ideal representation of a repentant sinner, is painted with great softness in oil on wood. Her green mantle is bordered with fur, and on her red bodice is inscribed the name "S. MARIA MADALENA." The face is an example of Perugino's distinctive type—a type, as Arsène Alexandre has said, "more charming than actually beautiful, with its rounded contour, slightly prominent forehead, eyes far apart, and small, curved mouth—a type so entirely original with Perugino that any other artist might justly be accused of plagiarism in reproducing it." The picture is now in the Pitti Palace, Florence.

'FORTITUDE AND TEMPERANCE WITH WARRIORS' PLATE X

IN the year 1499 Perugino was asked by the Guild of Merchants of Perugia to decorate the Sala del Cambio, or Audience Hall of the Exchange of their city (Collegio del Cambio). He accordingly left Florence, where he was then living, to undertake the work, which with the aid of pupils was completed the following year. The subjects selected were dictated to the artist by Francesco Maturanzio, professor of rhetoric at Perugia. The vaulted ceiling is decorated with mythological figures and arabesques; on the end wall are painted the 'Nativity' and the 'Transfiguration'; one of the side walls is covered by a group of prophets and sibyls, and on the opposite wall are two frescos, one representing allegorical figures of Prudence and Justice with classic heroes standing beneath; the other, the subject of our reproduction, shows Fortitude and Temperance seated upon clouds, while beneath them are standing figures of Greek and Roman warriors,

—Lucius Sicinius, Leonidas, Horatius Cocles, Scipio, Pericles and Cincinnatus.

In depicting these heroes Perugino did not attempt any special composition. The figures stand formally side by side, clad in armor and wearing helmets adorned with curious scroll-work plumes and in long gowns and with fantastic head-gear, while the faces of all are as sweet and gentle as are those of the Umbrian saints Perugino so often painted.

"In the Sala del Cambio the frame equals the picture, or rather there is no distinction between the two," write the recent editors of Vasari. "The whole hall is a setting; the golden brown of the inlaid benches, the cool gray lights and strong shadows of the carved wood, continue and relieve the warm grays, the amber, and the tawny reds and yellows of the frescos; for although not one of these equals 'The Crucifixion' of Santa Maria Maddalena dei Pazzi, or the 'Delivery of the Keys' in the Sistine Chapel, each is richer in color than are the latter and more famous works. Upon entering the room the first impression is one of completeness. Nothing has been taken away and but little added since the first years of the sixteenth century, and the little Perugian Exchange deserves to rank among the treasuries of European art."

THE PRINCIPAL PAINTINGS OF PERUGINO, WITH THEIR PRESENT LOCATIONS

AUSTRIA. VIENNA, IMPERIAL GALLERY: Baptism of Christ; St. Jerome; Madonna and four Saints; Madonna and two Saints — VIENNA, LIECHTENSTEIN GALLERY: Nativity — BELGIUM. BRUSSELS MUSEUM: Madonna, Christ, and St. John — ENGLAND. ALNWICK, DUKE OF NORTHUMBERLAND'S COLLECTION: Two Saints — LONDON, NATIONAL GALLERY: Virgin and Child; Pavia Altar-piece (Plate III); Madonna and Saints; Nativity (fresco) — LONDON, LORD ALDENHAM'S COLLECTION: Virgin and Child — LONDON, LORD BATTERSEA'S COLLECTION: Head of a Saint — LONDON, DORCHESTER HOUSE: Virgin and Child — LONDON, COLLECTION OF L. HARDY, ESQ.: Saint in Prayer — LONDON, COLLECTION OF LORD WANTAGE: St. Jerome; St. Sebastian — LONDON, COLLECTION OF F. A. WHITE, ESQ.: Resurrection — FRANCE. BORDEAUX MUSEUM: Madonna Enthroned — CAEN MUSEUM: St. Jerome; Marriage of the Virgin [sometimes attributed to Lo Spagna] — GRENOBLE MUSEUM: St. Sebastian and St. Apollonia — LYONS MUSEUM: The Ascension; St. Herculanus and St. James — MARSEILLES MUSEUM: Family of St. Anne — NANTES MUSEUM: Adoration of Christ; Isaiah; Jeremiah — PARIS, LOUVRE: Madonna, Saints, and Angels (Plate I); Holy Family; St. Paul; St. Sebastian (*bis*); Apollo and Marsyas; Combat of Love and Chastity — PARIS, CHURCH OF ST. GERVAIS: God the Father and Cherubs (lunette) — ROUEN MUSEUM: Adoration of Magi; Baptism; Resurrection — TARBES MUSEUM: St. Lawrence; Virgin and Child — TOULOUSE MUSEUM: Two Saints — GERMANY. ALTENBERG, LINDENAU COLLECTION: St. Helen; St. Anthony — DRESDEN, ROYAL GALLERY: St. Crispin — FRANKFORT, STÄDEL INSTITUTE: Virgin, Child, and St. John — MEININGEN, DUCAL PALACE: St. John the Baptist; St. John the Evangelist — MUNICH GALLERY: Vision of St. Bernard (Plate VII); Madonna and two Saints; Madonna and Child; Baptism of Christ; Resurrection — STUTTGART MUSEUM: Nativity — ITALY. ASSISI, CHURCH OF SANTA MARIA DEGLI ANGELI: Fragment of a Crucifixion (fresco) — BASSANO, CIVIC MUSEUM: Deposition — BETTONA, CHURCH OF THE MINORITES: St. Anthony and Donor; Madonna and Saints — BOLOGNA GALLERY: Virgin in Glory — BORGO SAN SEPOLCRO, CATHEDRAL: Ascension (in part) — CANTIANO, CHURCH OF SANTA MARIA DELLA COLLEGIATA: Holy Family — CERQUETO: St. Sebastian — CITTÀ DELLA PIEVE, CATHEDRAL: Virgin in Glory; Baptism of Christ; Madonna

and Saints — Città della Pieve, Church of Santa Maria dei Bianchi: Adoration of Magi (fresco) — Città della Pieve, Church of San Pietro: St. Anthony (fresco) — Città della Pieve, Church of Santa Maria dei Servi: Deposition (fresco) — Corciano: Assumption; Two predella panels — Cremona, Church of Sant' Agostino: Madonna and Saints — Fano, Church of Santa Maria Nuova: Madonna and Saints; Annunciation — Florence, Academy: Assumption (Plate VI); Crucifixion; Entombment; Deposition (begun by Filippino Lippi); Agony in the Garden; Portrait of Don Biagio Milanesi; Portrait of Don Baldassare — Florence, Pitti Palace: Pietà; Adoration of the Child; Mary Magdalene (Plate IX); Portrait of a Woman ('The Nun') — Florence, Uffizi Gallery: Portrait of Francesco delle Opere (Plate II); Portrait of a Lady; Madonna and Saints; Portrait of Alessandro Braccesi — Florence, Church of the Annunziata: Assumption — Florence, Church of La Calza: Crucifixion — Florence, Chapter-house of Santa Maria Maddalena dei Pazzi: Crucifixion (fresco) (Plate VIII) — Foligno, Church of the Annunziata: Baptism of Christ (fresco) — Milan, Poldi-Pezzoli Museum: Madonna and Child — Montefalco, Church of San Francesco: Nativity (fresco) — Naples Museum: Adoration of Magi — Naples, Cathedral: Assumption (in part) — Panicale, Church of San Sebastiano: St. Sebastian (fresco) — Panicale, Church of Sant' Agostino: Madonna and Child (in part) — Pavia, Certosa: One panel of the Pavia Altar-piece — Perugia Gallery: Coronation of the Virgin; Two Saints; St. Sebastian (in part); Pietà; Baptism of Christ; God the Father and Cherubs; Preaching of John the Baptist; Marriage at Cana; Adoration of Magi; Christ in the Temple; David; Daniel; Nativity; Eight pictures of Saints; Madonna and Saints; Archangel Gabriel; Crucifixion; St. James; St. Jerome; Transfiguration; Madonna and Child; Virgin of Consolation; Madonna and Saints; St. John the Baptist and other Saints; Nativity (fresco) — Perugia, Cathedral: Madonna and Saints — Perugia, Chapel of San Severo: Figures of Saints in Raphael's 'Trinity' (fresco) — Perugia, Church of San Pietro: Pietà; Five Saints — Perugia, Nunnery of Sant' Agnese: God the Father with Saints (fresco); Crucifixion; Virgin, Saints, and Angels (fresco) — Perugia, Collegio del Cambio: Prudence and Justice with Philosophers (fresco); Fortitude and Temperance with Warriors (fresco) (Plate X); Prophets and Sibyls (fresco); God the Father (fresco); Transfiguration (fresco); Nativity (fresco); Figure of Cato (fresco); Ceiling decorated in fresco; Portrait of Perugino (fresco) (Page 20) — Rome, Vatican Gallery: The Resurrection [sometimes attributed to Lo Spagna]; Madonna with four Saints (Plate V); Three Heads — Rome, Sistine Chapel: Christ Delivering the Keys to St. Peter (fresco) (Plate IV) — Rome, Vatican [Stanza dell'Incendio] Ceiling (frescos) — Rome, Borghese Gallery: St. Sebastian; Virgin and Child — Rome, Villa Albani: Altar-piece — Siena, Church of Sant' Agostino: Crucifixion — Sinigaglia, Church of Santa Maria della Grazie: Madonna and Saints — Spello, Church of Santa Maria Maggiore: Pietà; Madonna and Saints — Trevi, Church of Santa Maria delle Lagrime: Adoration of Magi — Verona, Museo Civico: Adoration of Magi; Madonna Adoring the Child (in part).

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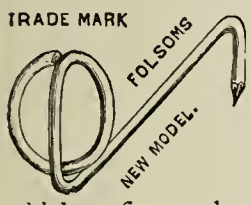

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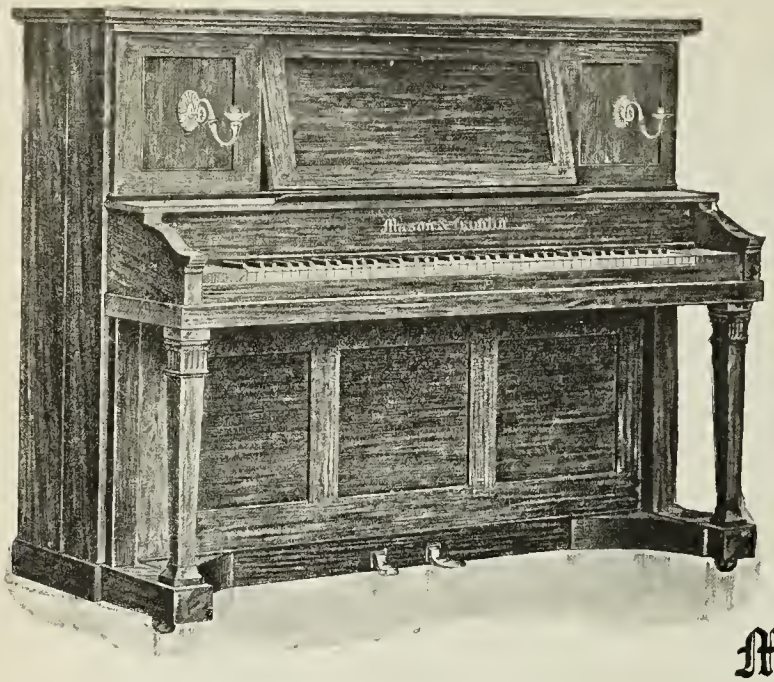

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